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LEVKOSIA

The Capital of Cyprus

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LEVKOSIA





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LEVKOSIA.

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LEVKOSIA

THE CAPITAL OF CYPRUS

WITH TWELVE FULL-PAGE ILLUSTRATIONS



LONDON

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1881

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P R E F A C E.



WHEN, after passing a pleasant range of hills, Levkosia first bursts upon the sight, with her slender palms and minarets, seated in a desert plain, a chain of picturesque mountains as the background, it is like a dream of the Arabian Nights realised—a bouquet of orange gardens and palm trees in a country without verdure, an oasis encircled with walls framed by human hands.

Great is the contrast between the town and its surroundings, and greater still between the objects within the city. There are Venetian fortifications by the side of Gothic edifices surmounted by the Crescent, on antique Classic soil. Turks, Greeks, and Armenians, dwell intermingled, bitter enemies at heart, and united solely by their love for the land of their birth.

These contrasts form the principal charm of Levkosia; and my object in publishing the following pages of my

journal, is to record my impressions during the months of January and December a few years ago. I hope that my descriptions will be aided by the accompanying sketches in conveying a faint picture of the brilliant panorama still dazzling my eyes.

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LEVKOSIA.



CHAPTER I.

GENERAL REMARKS UPON THE CITY.

THE city of Levkosia (Nicosia) is situated on a slight elevation in the plain of Messaria, 147 English feet above the level of the sea, and only about 10 feet higher than the surrounding country. The immediate neighbourhood of the town is perfectly flat; to the south only some terrace-shaped heights make their appearance.

The soil is marly; in some places gravel and clay.

The climate is healthy, but the inhabitants frequently suffer from ophthalmia, which is the case in most parts of the East.

The summer at Levkosia is exceedingly hot; especially so with the north wind, which is stopped by the range of mountains extending on that side of the town; but the nights are cool, even with the Hampsî blowing over from the burning coasts of Africa, though it is cooled by the waves of the broad Mediterranean.

The winters are mild, with little snow, which falls almost exclusively in January; it seldom if ever freezes. January

and February are considered the coldest months. By February 15 the almond-trees are bursting into leaf, in March everything is blooming; and if it is considered that in the middle of December all the trees are still standing in their full natural beauty, the period during which the trees are bare is a very short one.

The south-easterly wind (*ostro a Scirocco*) is the strongest, then comes the northerly (*Tramontana*) and south-easterly, principally during the months of January and February.

The town and, in fact, the whole of the island, is subject to earthquakes, but not in the same degree as Limasol. Smaller shocks occur almost every year. The last considerable earthquake occurred in the year 1852, which, however, did no great damage. These disturbances occur mostly in summer, usually in the month of June.

On October 26, 1859, Levkosia also suffered from an inundation of the *Pidias*, a small river which enters the town under the gate of Paphos, and flows out through the gate of Famagosta. Since that time the gate of Paphos is closed at high water. This rivulet usually is half dry, and more like a brook than a river. Besides this stream the town is provided with fresh water by means of two aqueducts, one of which, called *Arabahmet Su*, reaches Levkosia by the gate of Paphos, and gives the best water; the other follows the boundaries of the city as far as the gate of *Cerinja*, past the gate of Famagosta, both distributing their water to all parts of the town.



CHAPTER II.

THE CITY WALLS.

BEFORE entering on a description of the town itself, a few words may be said about the boundary wall.

This wall (Muraglia), which was built by the Venetians in the year 1567, is bordered by a trench, and a pathway runs the whole length of it. It is constructed entirely of solid square stones, and is three miles in length. Here and there it is crowned by battlements, which are evidently of a later date. There is a small scarp at the bottom of the wall, and a much more abrupt one on the top of it; the angles are of such a shape as to facilitate climbing, which, besides, is made easy by a great many rotten squares, whole parts of the wall being decayed. Eleven ramparts spring from the Muraglia, all similarly built, but not of the same size. They have each a bastion with receding flanks, an oblique edge, and two prominent rounded shoulders. At the bottom most of these ramparts are provided with small escarpments under the plinth; some, however, are without these. The edge of the wall is truncated on the top, and extends to the receding flank of the bastion.

The Muraglia is pierced by three gates, situated nearly due east, west, and north ; there is no gate on the south side. They are closed at sunset and opened at sunrise, nobody being allowed to pass in or out after that time without special permission of the Governor. There are some cannons of ancient date posted near these gates ; all the better ones have been transported to Constantinople.

We may begin our detailed observations on the Muraglia with the Gate of Famagosta, looking to the east. This gate, at which the road to Larnaka begins, is so far the most important of the three that it leads to the so-called Scala. It derives its name from the place of the same denomination, which was once situated in that direction, but is now in ruins. From the outside this gate is quite plain, and protected by the rounded shoulders of the ramparts immediately adjoining on the north. The entrance to the town leads up a small incline. In the middle of this is a large round cupola, which has a latticed lunette on the top and a small niche on each side. The interior of the gateway shows a round gable with a Turkish inscription, and on the left, under a Gothic canopy, a running spring with a marble tank, fed from the aqueduct imbedded in the wall itself. There is also a small guard-house on the gate, with a flagstaff and two lightning-conductors to protect the powder magazine underneath, which is said to be very large. On the rampart, by the side of the gate, there remain five Venetian guns behind the walled-up portholes. An arch of the aqueduct leans against the gateway, another spans the

cavity of the adjacent rampart, and follows for some distance the level of the ramparts. From the top of the gate the view extends over the road to Larnaka, with camels wending their silent way to the Scala, some of them stepping slowly and painfully along, suffering from the mange, which has made great ravages amongst these animals in Cyprus.

And what horrors on the roadside ! Human beings dragging themselves along, covered with leprosy, extending their emaciated arms towards the passers by, trying to attract their attention with frightful yells, and begging for alms. They pray to God for relief in their agonies, and not being allowed to enter the town they make the open fields their dwelling-place. A fitting frame to these scenes full of horror and misery are the desolate Turkish graveyards bordering the road on both sides. A little higher up, near the village of Pallurgotissa, is the Greek cemetery, where also stands a small church. Continuing our walk along the first rampart to the north of the Gate of Famagosta, we reach a second road running in a contrary direction ; from here are seen the picturesque houses of Upper and Lower Kaimaklí, built of clay and surmounted by palm-trees, and behind them the mountains in the distance. Turning our eyes to the interior of the town, we observe the Ayia Sophia and St. Catharine's Church amongst the flat roofs covered with clay, orange-gardens and groups of palms, and here and there a majestic cypress-tree. The wall is crowned at distances by ragged loopholes, and the aqueduct runs along the narrow ramparts. From here the wall leads in a straight



line to an extensive rampart, which forms the corner of another turning to the north, straight up to the mountain range. These mountains are brilliant at sunset with the loveliest hues of purple and azure, forming a strange contrast to the greyish-yellow desolate plain opposite. Looking into the town again from here, our view extends over rich plantations of palms, raising their heads from the deep green of the mulberry, olive, and carob trees which surround them on all sides. The whole length of the Ayia Sophia is visible from here. But let us go on. We pass a rough spring by the side of a small resting-place, and come to another rampart surmounted by telegraph-poles; there are still visible here the stone platforms of the guns on the edge of the bastion and on the receding flanks. In the wall between this and the next rampart is the Gate of Cerinja, near which the aqueduct branches off.

This gate, leading to Cerinja, situated on the northern coast, and on the opposite side of the range of mountains before us, has the shape of a vaulted passage, with Turkish inscriptions. It forms a turret, which seems to be of Turkish origin, and ends in a cupola-shaped room for the officer on duty. Immediately adjoining there is a small guard-room, which is only accessible by two narrow staircases leading up from the interior. Here there are three Turkish and four small Venetian cannons; on the left a spring. On the right side of the gate there is a decayed lion of rough workmanship inserted in the wall.

Opposite the gate and outside the town is the large Turkish

burial-ground, surrounded by a clay wall. The graves are mostly in a wretchedly dilapidated state, the greater number marked by a wooden block only, although a few are surmounted by a marble turban. In the middle of the cemetery is a Koubba with two tombs ; one of them is that of Geng Abtal, which is said to be very old, with a green cover and a flag under a small cupola ; by the side of it stand water-jugs for the ablutions of the devout believer, which have to be performed before beginning his prayers. The other tomb is situated under one of the arches of the Koubba.

Returning to the wall we continue our way on the rampart, which here widens out again, and pass by an abandoned wind-mill and a platform for guns ; then by a rampart with only one loophole, after which the rampart becomes considerably narrower, so that the clay houses of the town almost touch the principal wall. From here is seen on one side the Seray in the town, on the outside the village of Aurela, and further on, in the middle of a wide dazzling plain, Chioneli, inhabited exclusively by negroes. Further on there is another rampart, which is partly used as a burial-place, and is provided with a gun on the top and two platforms on the sides. Here the wall turns to the west. In front extends a range of hills rising terrace-like in the distance on the west of Levkosia ; looking down into the trenches below there is bustling life, Caramanian goats and fat-tailed Arabian sheep, the rams with long horns, grazing amidst queer-looking little lambs, which skip about in spite of their enormous tails. After another rampart, in the



battlements of which there are some old guns left, the Gate of Paphos is reached, which forms a simple archway through the narrower wall ; over this gate we find again a Kislá or barrack of the same name, with two narrow staircases leading up to it through the body of the wall. This edifice has a small yard with the residence of the Kajmakham Bey, which consists of a little eastern pavilion with low divans round the walls, from which extends a magnificent panorama over the town, the walls with the far-extending plain and the mountains behind them. There are three to four hundred soldiers in the Kislá, who inhabit a fairly large building situated on both sides of the courtyard ; they sleep in the Turkish fashion, on boards slightly raised from the floor, and fitted up with blankets and cushions ; their arms are piled up at one end of the room. Although the whole structure seems very comfortable and airy, I hear that they intend to build a new Kislá. By the side of the barracks are nine guns, two of which are of a new system, and are used for the drilling of the troops.

Near the Gate of Paphos, as has been mentioned before, the two aqueducts of Arabahmet Su enter the town. In front of the gate is the timber market, and a little farther Tahahane, shaded by old olive and other trees, where clay jugs are principally made.

Directing our eyes from the straight almost perpendicular wall, which looks due west, downwards, we see the Yikko Monastery of Arkanyelos and Ayi Omoloyitathes ; near this last place is the still, shady Greek cemetery, and right under



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VIEW OF LEVKOSIA FROM THE TOWN WALL.

LEVKOSIA.

our eyes the fresh green vegetable plantations in the trenches. Further on we again come upon a deserted windmill, an old abandoned burial-ground, and another rampart, which forms the turning-point to the south. The view from here in the direction of the mountains, with the lofty Troodos, the usual gathering-place of the storms, is magnificent; and equally charming is the other side, which commands the town, with its innumerable palms and the mountain ranges behind it. Behind this rampart a small aqueduct, now neglected, penetrates the city. The rampart is broader here, and overlooks Tchiffik Kei, belonging to a Turk. Two more bastions follow now, on one of which there is an angular turret, half in ruins, and quite close to it is the other, a smaller one, and far projecting, through which the Turks broke into Levkosia on September 9, 1570. In commemoration of this victory, and in gratitude to God who helped them to it, they built a mosque, and called it Pairaktar Djami si (the temple of the flag-bearer). We shall return to this building in a following chapter. This rampart, once the scene of a stubborn, bloody strife, is now covered with verdure and gay, peaceful flowers. The part of the town nearest to us contains most beautiful palms, raising their slender stems and graceful heads over all the other trees. The wall continues from here to the east, giving an extensive view over the neighbouring cliffs, and turns behind the last bastion, bordered by houses, to the Gate of Famagosta, our starting-place.

CHAPTER III.

THE DIVISIONS OF THE TOWN—ARCHITECTURE AND INTERIOR OF
THE HOUSES—GARDENS.

LEVKOSIA is not divided into districts in the usual sense of the word ; the only divisions that could be drawn would be by the different populations of the town. The Turks, for instance, occupy the parts about the Gate of Famagosta, near the mosque of Tahta Calà, and especially those between the gates of Cerinja and Paphos. In these last-named districts there are quantities of wretched little houses which are too bad for the Greeks, and of very little value. The Greeks have chosen principally the district between the episcopal residence and the Ayia Sophia for their dwelling-place, but are also sprinkled amongst the Turkish population between the gates of Cerinja and Famagosta. The Armenians are mixed up everywhere with the Turks.

The narrow, winding streets bear sometimes various names within a short distance, and usually the name of the street is not given, but the various places are designated after the neighbourhood in which they are situated. The names of the localities appear in white characters on blue tin tablets in



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THE TAHTA GALA FROM THE FAMAGOSTA GATE.



Turkish and Greek ; the houses are numbered in the same manner. The pavement consists of rough shingle, and in many cases there is none at all. The principal street of Levkosia, which is naturally the broadest and longest one, is called Tripiotis (in Turkish, Pasch ma hallè) ; the next in importance is the Tahta Calà, which leads from the Gate of Famagosta to the bazaars, thus forming the main entrance to the city. By the side of it runs the dry bed of the Pidias, with several bridges.

There are very few houses built of stone at Levkosia ; some of these are adorned with Gothic arched windows and flowing tracery, but nobody seems to pay much attention to them. Most of the houses are made of big clay bricks, as they say, for fear of the earthquakes. The price of 1,000 of these bricks is 100 piastres, or about a pound sterling. Building is done with great rapidity ; some mortar, composed of earth and straw, is poured from a mason's tray with two handles over the brick, another one, half crumbled and dusty, is put on the top of it, some more of the pap follows, another brick, and so on, and a house is finished in less than no time, and has the advantage, moreover, of being dry soon after it is finished.

These houses are exceedingly cheap, a fine building costing hardly more than about 200*l.*, and the finest stone house in Levkosia was sold a short time ago for 400*l.* Clay houses will last a hundred years, but they must be frequently repaired, as the straw with which the bricks are plastered up will get rotten and leave holes in the wall.

The foundations of these buildings are in most cases of stone, and usually of ancient origin. Remains of old walls are frequently found under modern houses, some of them leaning half over, as also old arcades with rough arches.

Most of the Turkish houses have prominent pavilions, with lattice-work windows : others, to the number of about 150, mostly in the Turkish and Greek districts, are surmounted by wooden gables ; the roof projects far out, and has a sort of wooden casement under the prominent part of it, made in the Turkish fashion ; the water is allowed to run down from it into a wooden gutter running all round the eaves. The great majority of the houses, especially in the mixed districts, are simply covered with clay, mixed up with some chopped straw ; this kind of mortar is poured over the cross-board and rushes, which are usually supported by marble cornices. Sometimes the beams are left sticking out under the roof instead of cornices, or else some simple boards. With clay roofs of this kind the gutter consists of a clay or wooden pipe running along the edge of it, and the level of the roof is gently sloped down at the sides. An opening covered with two marble slabs, leaning at a sharp angle one against the other, forms the chimney of these houses.

In the old parts of the wall we often meet with Gothic arches, hood-mouldings, and projecting turrets ; the doors of the houses have usually only a wooden frame, which is sometimes inserted in a Gothic arch.

Over the entrance-door of the Turkish houses we often



found a wooden frame in the shape of the crescent and star, or of the star only, with little wire hoops to hold the oil cups for the illumination on the anniversary of the Sultan's accession and other festivals.

The entrance-doors usually exhibit three rows of nails, one in the middle, one on the top, and one below ; narrow strips of wood run down closely from the top, each of them fastened by a nail in three places. Some of the doors are formed in lozenge-shaped squares made in a similar manner. The cross-bars of the doors are most elaborate in some Turkish houses. With the Greeks they are usually in the shape of a cross ; they have knockers also, which are either arabesque-shaped or simple rings.

These rings, if provided with a chain and lock, will serve also to fasten the door. As a rule a plain bolt on the outside is the only protection against intruders. A bit of wood stuck through the bolt from inside prevents it from being opened from the street. Some of the bolts will slide in by themselves. In some houses a key and a solid iron bolt complete the arrangement. Here and there horse-blocks with steps at the side of the door are to be seen.

The windows of both Turks and Greeks have lattices on the sides, and often blinds besides. Many of these windows are also protected by wooden projecting shades, which are carved on the sides.

Now let us step in. The doors of the Turkish houses are in most cases carefully locked, and a screen stands immediately

behind, so that when the door is opened no one can see in; having passed the screen the visitor enters the paved hall, usually facing a garden or a courtyard. The roof of the hall frequently rests on Gothic arches with round pillars and Byzantine square capitals.

In the absence of arches the roof is supported by round columns, and the beam is then adorned with carved consoles. All the windows opening into the hall are provided with Moorish lattice-work. From the entrance the stairs lead to the upper floor either by a regular staircase, or steps on the outside of the wall. Pretty little doors with carved Moorish arches form the entrance to the interior. The floors and ceilings are inlaid with large, dirty-grey marble slabs, which come from the village of Aglanjá. They cost a piastre, or about twopence-halfpenny a-piece. The roof is generally unceiled; in many cases it is pointed; for the most part, however, flat. Generally the round beams are ornamented by pretty basketwork, or else they are simply overlaid by boards. Rich people have their floors inlaid. The doors are made of wood, often with fine fretwork.

In the Turkish houses we usually found a small divan-room, which is also frequently found in Greek houses. The ceilings of these rooms are usually supported by arches resting on brackets, or simple beams. The floor is covered with mats from Egypt, and in the middle of the room stands the copper fire-pan with the glowing charcoal. In the houses of the poorer the rooms on the ground-floor are also inhabited,



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VIEW IN TRIPIODIS STREET.



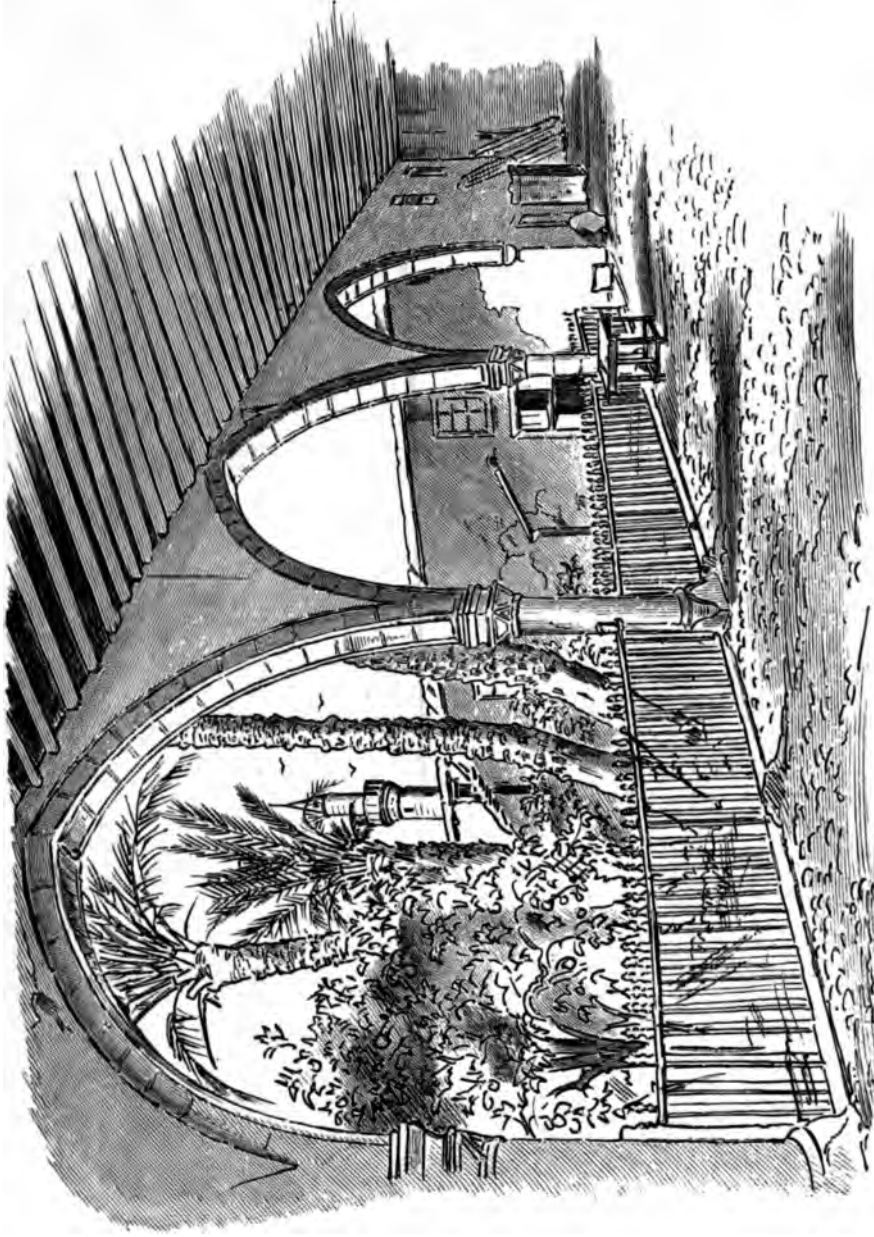
and the light comes in through handsome-looking little windows made by apertures in the thick stone walls, and having glass panes on the inside, like those usually found in the mosques.

Ornamented shelves are carried all round the rooms. The furniture consists of a rude bed, with curtains hanging down from the ceiling, which can be drawn up or let down by strings. By the side of this bed pictures of saints and little Greek crosses, with a chain to be put round the neck, are seen hanging by nails. We also find chairs with carved backs and low seats, and other more or less common pieces of furniture. Often a basket is suspended from the ceiling to keep the bread in, called *Tabayiá*, or there is a piece of board in a corner with the water-jug standing on it.

The Turkish inhabitants of the richer class have a reception-room on the upper floor, richly furnished with divans along the walls, and shelves garnished with various objects of glass and china. This opens into other rooms with broad divans and pillows; sometimes in the corners there are small shelves containing all sorts of bric-à-brac and slender scent-bottles. Most of the Greeks have modernised dwellings, and all their houses contain an airy pavilion with a large divan running all round the room, upon which persons are seated with their backs to the windows. Rich Turks have large latticed pavilions, which are delightfully cool in summer if there is the slightest breeze. They also like, as a cool resting-place, the flat roofs of the houses. The kitchen

is situated on the ground-floor, with the fireplace in the corner, or in the middle of the wall, after the Turkish fashion. Many houses have a perfectly round baking-oven with a marble floor and stone sides, covered on the top with clay and straw. Most of the houses have their own wells ; otherwise the water is brought in by donkeys, which have two pitchers hanging on either side.

There are very few houses worth seeing at Levkosia. However, an old stone house in the Yegni Djami Street, called Kaloiro al Effendi Konak, is worth mentioning, which is inhabited now by two Turkish families. It has a Gothic arched gate, the outer cornice of which is crowned by finials and a shield of arms over them ; there are also arms on both sides. Some traces of Byzantine windows and gargoyles at the corners of the cornice are still visible. The Turkish inhabitants have erected a wooden pavilion in front. The interior of the edifice was once richly decorated in Oriental fashion ; now, we are sorry to say, the whole of it is sadly neglected and half in ruins. The balcony shows elegantly-shaped stone ornaments, different grotesque figures, and tiny carved windows. Entering the house itself we find in the first place a large divan-room, with soft, inviting seats all round ; the fine ceiling, elaborate shutters on the latticed windows, and a neat inlaid cupboard by the side of the door, remind us of the best Moorish works : there are also little hanging stairs or shelves, on which the thousand little nothings of a harem are neatly arranged. On one side we enter a smaller room with a wooden ceiling, divided



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HALL IN A PRIVATE HOUSE.



into squares, and a low balustrade in front of the latticed windows. Some steps lead up to a higher platform with divans, separated by another balustrade from the rest of the room. Neat shelves are visible everywhere. The doors are partly of a square design with Turkish fretwork, partly carved in the elaborate style of the Renaissance, or else arched. There are rooms with groined arched ceilings, others simply covered with flat beams, which are supported by small consols. On the second floor there is an exceedingly fine room, the ceiling of which is composed of Turkish wood-work. Over the door-posts is a small latticed balcony which rests on the slender columns of the balustrade separating the upper divan from the rest of the room. Ornamental shelves with turrets in the middle give the room a lively aspect, which seems to have been open in olden times for family feasts and dances.

Amongst the houses belonging to Greeks we may mention one called Celebijanko, which is situated in the Ayios Andonis Street, on the right-hand side, in the direction of the church at the bottom of this street. It is a plain house, built in two storeys of solid square blocks : over the gate stands the lion of St. Mark, behind it a hill crowned by a castle. It has a large courtyard with four arches on each of the sides, and three on the side of the entrance hall, that is to say, a broad one in the middle and two smaller ones on each side. The corner pillars support four arches. A wooden balcony over the entrance gate, approached by steps of the same material, lately added, is a good illustration of the bad taste of the present day.

Almost every house has an orange garden, with gigantic palms towering over the fruit-trees ; and besides these private inclosures there are extensive public gardens within the boundaries of the city, occupying more than one half of the whole extent of it. All these gardens are bounded by clay walls on the side of the street ; the side adjoining the open hall of the house is fenced only by a low wooden balustrade ; and they are watered either from cisterns or directly from the aqueducts. All sorts of fruits are cultivated there ; some very sweet, orange-shaped lemons (*Lemonia gligia*), which are very cheap on the island, and can be bought therefore by the poorest classes ; citrons of an extraordinary size, with very few stones, and a sort of white paste inside : as these rot very quickly, they are often preserved by putting a coat of wax over them. This last fruit is eaten either fresh or as a preserve, cut in slices, with sugar. Apricots and other kinds of fruit are equally famous ; St. John's bread, pomegranates, and dates, which are rather dark-coloured, but very good. The bunches of dates are wrapped up in soft straw mats to protect them from the millions of ravens, rooks, and jackdaws, which sometimes cover the palm-trees in such numbers that they appear quite black. Vines and mulberries are also frequent : these latter are reared for the sake of the silkworms. The ground by the side of the fruit-trees is occupied by fine vegetable gardens, watered with the help of a sort of shovel, which takes up the water like a spoon, and throws it over a considerable area. Carrots, onions, cabbage ; these are eaten raw. Prickly pears and various flowers are plentiful.



Gardens pay a tax of ten per cent. on their produce. Offers for the purchase of this tithe are received during the whole of March, and on the last day of the month the highest bidder is accepted. The locusts, which have made great ravages in former times, are now completely exterminated, thanks to the energetic efforts of Richard Matei, one of the richest land-owners of the island, and by those of the local Government. Grapes are still suffering very much from the vine-mildew.

CHAPTER IV.

MOSQUES—TEKE—TOMBS OF THE SAINTS.

THE piety of the Mussulmans has, since the occupation of the island, erected several mosques, some of which have been newly built, others transformed from existing churches. Amongst the latter of these, the principal mosque, Ayia Sophia, occupies the first place.

It is a massive Gothic structure, built with a nave and two aisles and with an almost flat roof, which originally consisted of a stratum of siliceous lime. Now the right aisle and the nave are covered with lime only; in fact, part of the aisle is unroofed. The nave receives its light through three large Gothic windows and two double windows of the same style, over which the cornices of the roof project in the shape of gables. The fourth Gothic window has disappeared. The choir has five windows, one of which occupies the centre. From both sides of the principal gable of the porch portions of unfinished towers are visible, with crockets on the gable-doors, and large Gothic windows. Only the left side of the upper part is in a tolerably good condition, and contains one room, inhabited by a few pigeons: the ceiling is vaulted, and has some pendants with crockets in the corners.

The front of these towers is square, the back round, and contains a winding staircase, leading to the top of the minaret which now crowns the structure.

The view from the top of these structures over the twelve minarets of the city (including the two of the Ayia Sophia), and its various other buildings, the magnificent mountain range reflecting the various hues of the setting sun, is perfectly enchanting. Whilst we gaze, the melodious voice of the muezzin calls the faithful to prayer. There are five of these muezzins in the service of the Mosque, two of whom are constantly on duty, being relieved every week by two new ones. They have free lodgings and a hundred piastres (about 1*l.* sterling) a month for salary, which is paid out of the rich revenues of the Mosque.

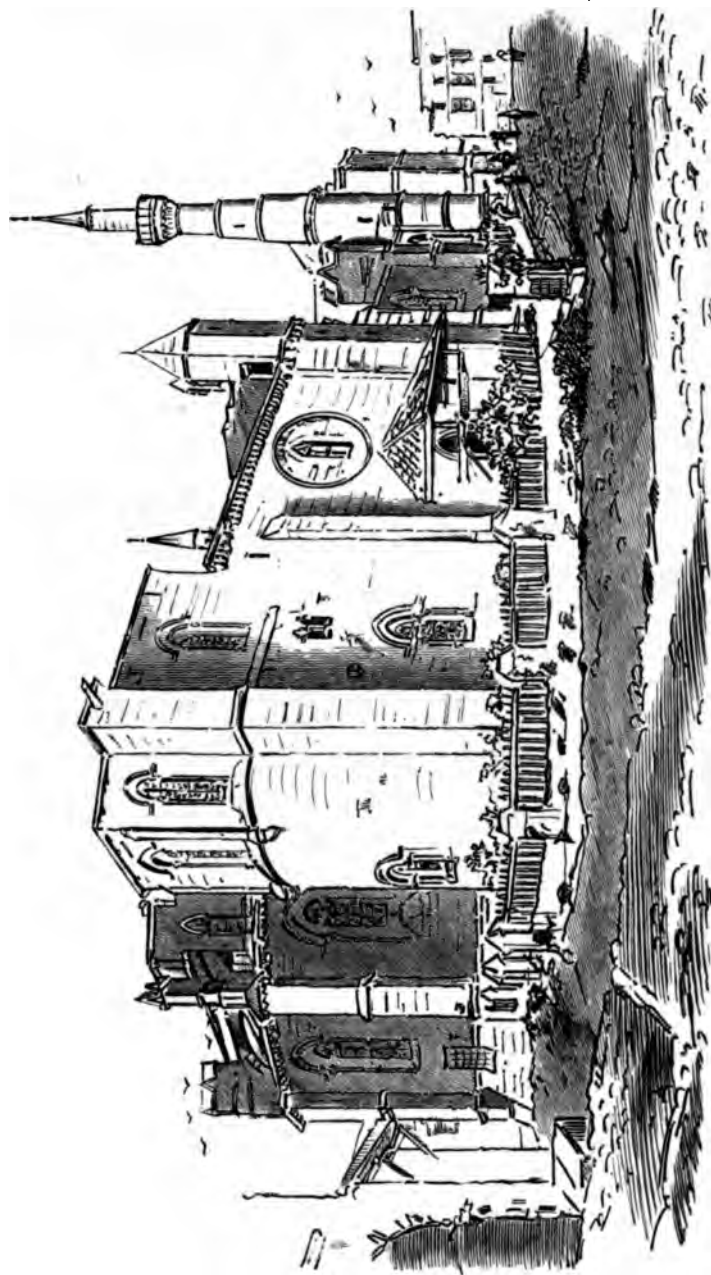
Following the outer wall of the church, we are struck by the beauty of the buttresses : there are six on each side, supporting the principal nave, and connected by an open frieze. The third buttress on the right side is higher than the other ones, and joins the roof by a flying buttress with steps on the top of it.

These steps are accessible through an octangular turret with a winding staircase, which turret is joined to the left corner of the façade. A similar turret stands on the opposite or right side. There are in the two sides of the church two transepts, which form the two arms of the cross, of which the left has three, the right only two buttresses. The left transept has a plain Gothic porch, over which there is a Catherine-

wheel window, the outline of which is still to be distinguished although it is walled up: the back part of it forms a semi-circular apse at its termination, where the altar was placed and the clergy sat. The interior now contains two separate spaces, one of which is used as an oil store-room, and the upper one is quite empty.

The lower room has a simple groined arch for the ceiling, pillars with helices in the corners, and a half-decayed holy-water stoup. An arch spans the entrance to this room, which has a small window in the middle. The upper room, lighted by a Gothic window, is a simple vault, the four arches of which form also an apse, and rest on a capital. This capital crowns a column, the base of which probably once rested against an altar.

The entrance to these rooms is from the interior of the Mosque. The transept on the right side of the church has a round apse, and a moulded, projecting cornice. As in the choir of the church, in the middle, and on each side of this transept, there is a Gothic window. The side entrance, now closed, is much finer on this side. It is in marble, carved with crockets on the edges, and a hood-moulding in three divisions. By its side is a small desolate burial-ground. Between the first and second buttresses there is a small building, very much like a chapel, with a cinque-foil, two shields of arms, and a Gothic window. It contains a plain vault with broken brackets and pendants. On the second buttress on the right there is a mutilated sun-dial, and against the last



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AYIA SOPHIA.



one, the sixth on this side, has been built an additional buttress to support it. After this follows the choir, supported by four buttresses.

Entering the Mosque, we find ourselves in a magnificent building, having a large Gothic nave in the middle and two smaller ones on the sides, dividing the body of the church into three parts; the two side-aisles are, as in all mosques, slightly raised over the floor. The interior of the Mosque is most striking. Five Gothic arches separate the nave from the two aisles; from the fifth arch the transepts branch off on the right and left. The presbytery is formed first by two lower arches, parallel with those separating the side-aisles, two on either side, and one somewhat narrower in the middle. The pillars are very massive and round, having octagonal capitals and circular bases. Of late years these capitals have been painted abominably—green and blue, with yellow and red borders, contrasting strangely with the white ground of the rest of the wall. The pillars of the presbytery are slighter, especially so the four outer ones of granite with Byzantine capitals. The clerestory is most magnificent, rising by three steps at each arch and carried on by low flat arches. We get to this gallery by the staircase of the minaret. At the time the church was transformed into a mosque, all the additions had to be built in such a way that the faces of the devout should be turned towards Mecca, according to the Mussulman rite. The right wing contains the Mihrab, the left wing the Mëm Ber, the Mahfil occupies the middle. All

these are new, ugly Turkish constructions. Part of the marble floor near the Mihrab is raised, so that the bases of the columns even in the presbytery are partly covered. Lifting up the carpets and mats, we discovered many old tombstones. Other tombstones had been taken up and used for the pavement of the platforms. The windows of the Mosque contain tracery, creating an agreeable twilight in the vast building.

Although the Baptistery lying on the right of the Ayia Sophia cannot be counted amongst the mosques, I will here say a few words about that building.

It is an old edifice, now divided in the interior and used as a granary and a store-room for oil. It bears traces of many an alteration made in the course of time. The nave ends in an octagonal apse, and has in the centre a circular cupola with four plain Gothic windows and an arched cornice, which is supported by two engaged columns at the end of the nave. The part with the portal, as shown in the engraving, which forms the outside of the nave, has four buttresses, is flat on the top, and is of a later date. The aisle on the right has vanished. The nave has a Gothic window in front, and a Catherine-wheel window at the back. A porch composed of four rude arches is of later construction. With regard to the interior, the nave is composed of four low Gothic arches resting on round corbels, with plain crossed ribs and similar arch-stones. The last of these arches separates the cupola from the presbytery. The cupola passes over from the circular into the square shape in corbels. In the presbytery we see a plain crossed vault ending



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PORCH OF THE BAPTISTERY.



in a Gothic arch borne by a clustered column. From the keystone of the apse six ribs run out, and rest on three coupled, slender columns. A Gothic window occupies the centre. The aisle has a similar vault, and an apse shaped like a niche.

After the Ayia Sophia we must just mention the Haidar Pascha Djami si, which is close by. It was once a church sacred to St. Catharine. On the right-hand side of the building the spot where the tomb of the saint is said to have been is still shown, and the Greeks often come and light their lamps there. The front portal is in a fine Gothic style, the arched cornice of which ends in a poppy-head; there is also a Catharine-wheel over it. On the right side a clumsy minaret shoots up, the highest one of the town after Ayia Sophia's; on the left a half-ruined building, of which only a few Gothic arches are left, joins the Mosque. There is also a portal with ornaments and finials on the right. Three Gothic windows, two of which are divided by slender columns, occupy the space between the buttresses, which have gargoyles on the top. On the left of the Mosque there are similar buttresses, and a sort of square turret. The interior is whitewashed and much damaged. Two Gothic arches support the vault, consisting of simply crossed ribs. In the apse six ribs, resting on a clustered column, spring forth from the keystone. Both the Mihrab and Mèm Ber are on the right in this Mosque. In a house opposite the Mosque, belonging to one of the Imams (Turkish priests), they showed us a cup cut out of nephrite (a dark-green

stone), which the owner had dug out from a garden near St. Catharine's tomb, and which in all probability was formerly used for ablutions. Going to the south from the Ayia Sophia, we come first to the Emerghé Djami si. This also was a church in ancient times, dedicated to St. Nicholas: it stands in the middle of a cemetery. Opposite the entrance we see a fountain with marble columns, and in front of the porch a couple of tombstones, out of which a palm-tree is growing. On the left there is an addition of a later date, with two windows of the Renaissance style, the gables of which are formed by the cornice of the roof, and supported by two shouldering pieces: in front of it stands an oblique minaret. All that remained of the entrance-hall is the right side, with an old Gothic arch. A simple Gothic portal leads us into the inner room, consisting of six plain arches. On the last arch, and the four making the apse, the decayed pilasters of the old vault are still visible. Near the entrance-gate, and in the pavement, we observed fragments of old Christian tombstones.

The other mosques of Levkosia are without exception Turkish buildings, and although built of masonry are of no artistic significance; we shall therefore only give a cursory description of them.

The Pairaktar Djami, with a Persian wheel and a water trough in front of it, has a Gothic vaulted hall with side arches, a latticed wing, and a minaret. Over the door we read a Turkish inscription; three arches carry the flat roof. The stone Mihrab and Mëm Ber decorated with gold, but some-





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HAIDAR PASCHA DJAMI SI



what heavy and obsolete, are standing on the left : there is a balcony over the entrance. On the left of it the grave of the first Turk coming to Levkosia : it has a green cover and a flag of the same colour ; by the side of it an alms-box. The floor is covered with roe-skin rugs.

The Tahta Calà Djami si is on the end of the same street, with a desolate graveyard and an arched spring. This Mosque is very small, and has a round vault behind Turkish wooden lattice-windows, having three round arches in front and two on the sides. On the left side stands the minaret. Three Gothic arches support the roof, which is a rough new Turkish structure.

The Jegni Djami is also built in the middle of a cemetery, where are to be seen the finest tombs of Levkosia. There formerly stood in the same place an old mosque, previously a church, and part of the Gothic vault and minaret are still visible. This Mosque was destroyed by a rapacious Pasha, who dreamt that a hidden treasure was to be found underneath it. The Turkish residents complained about this at Constantinople, and the Pasha was consequently ordered to be executed. The Koubba by the side of the new Mosque (Jegni means new) is his tomb.

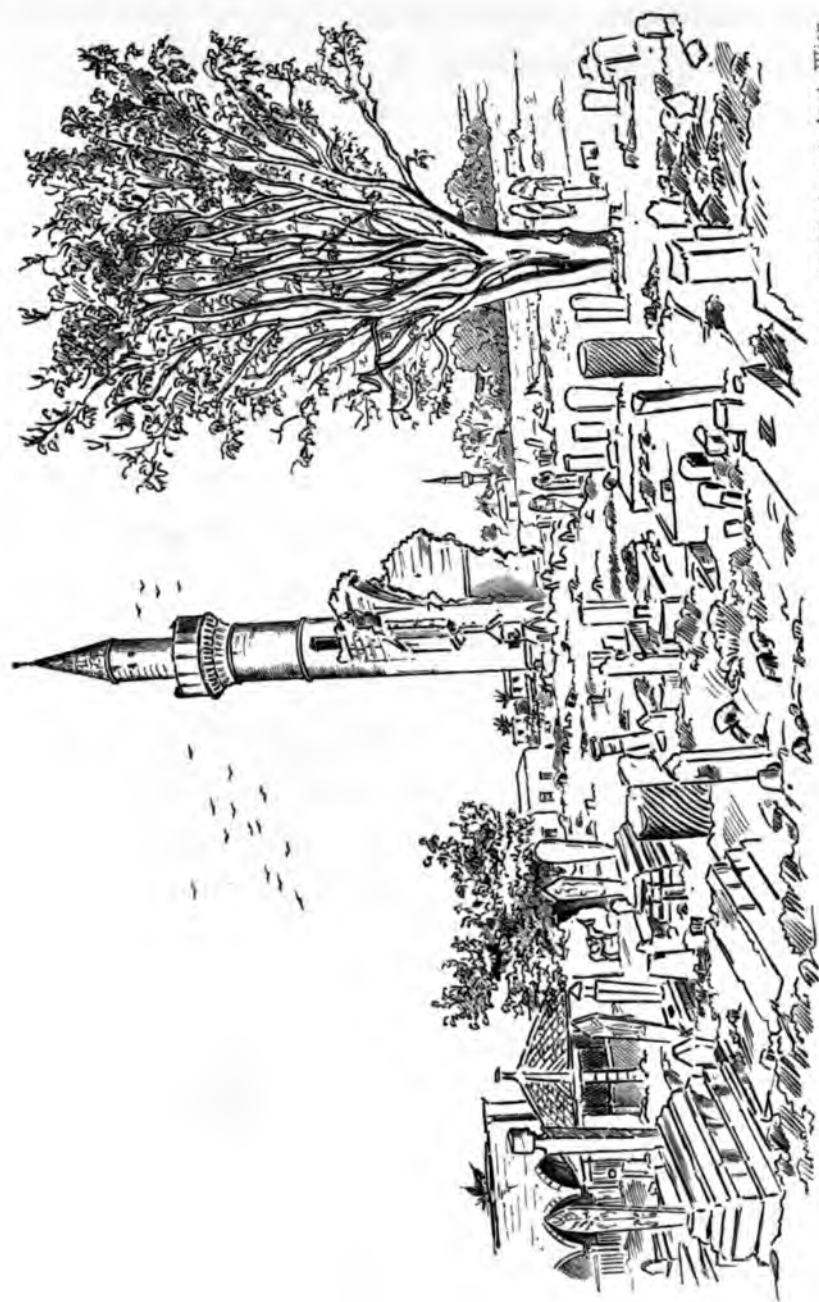
Jegni Djami has a rude entrance-hall formed of four Gothic arches, which also runs along the right side of the building as an open corridor ; in front of it is a covered spring.

Laleli Djami si is near a group of high palms, and has a slender minaret. Over the entrance-door, with a Turkish

inscription, is a latticed vine-screen ; in the small courtyard, facing the school, are some orange and olive trees. The entrance-court of this Mosque is formed of four Gothic arches, and the ceiling of the interior is made of simple beams resting on similar arches.

The Mëm Ber and Mihrab are rudely gilded. On the left side we see the apse of the old church, which formerly stood here, Serai, or Seraimus Djami si, opposite the Serai or palace. The telegraph office stands in the dreary-looking courtyard of the Mosque, built of clay bricks. Near a high plum-tree, which is the favourite meeting-place of the crows, is the so-called Venetian column. This column is round, has a sexangular pedestal with four escutcheons, one of which is crowned by the cap of the Doges and is made of granite ; the capital, architrave, and arms of marble. On the other side, the right, is an antique sarcophagus with a Greek inscription, which is said to have been standing once close to the column ; it is used now as a water-trough to a spring. The Mosque, in front of which we see a Turkish grave, is built of large square stones, with a porch consisting of three low Gothic arches, the side walls of which are made of old tombstones with half-effaced inscriptions. On the right stands a plain minaret. The interior of this Mosque is a melancholy example of the national Turkish style ; it is supported by two pointed arches and receives light from the side. The candles by the side of the Mihrab are ridiculously small.

Not far from it is the Iplik Bazar Djami si, with an



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YEGNI DJAMI



arched hall and a small minaret ; it is of an oblong shape and the roof stands on a rough arch.

About the middle of the Turkish quarter stands the Arabahmet Djami, one of the prettiest mosques of Levkosia. A door, barred by a chain to prevent horses and cattle from entering, leads us past a spring into the courtyard, where fine orange-trees and magnificent palmachristis overshadow the numerous graves. The Mosque has a cupola and a minaret on the right ; over the entrance hall are three small cupolas. The interior is very plain, with a number of pointed arches which support the cupolas. It has a fine Mèm Ber and Mihrab, in front of which hangs an ostrich egg.

Turuslu Djami, with magnificent trellised vines over the passage leading to the small yard, on the right an octangular fountain, on the left a gigantic palm-tree. It has two entrance-courts, the one in front with six, on the right with four pointed arches ; a minaret on the left. The interior is formed by four very flat arches ; has windows on the top, and rough Turkish ornaments.

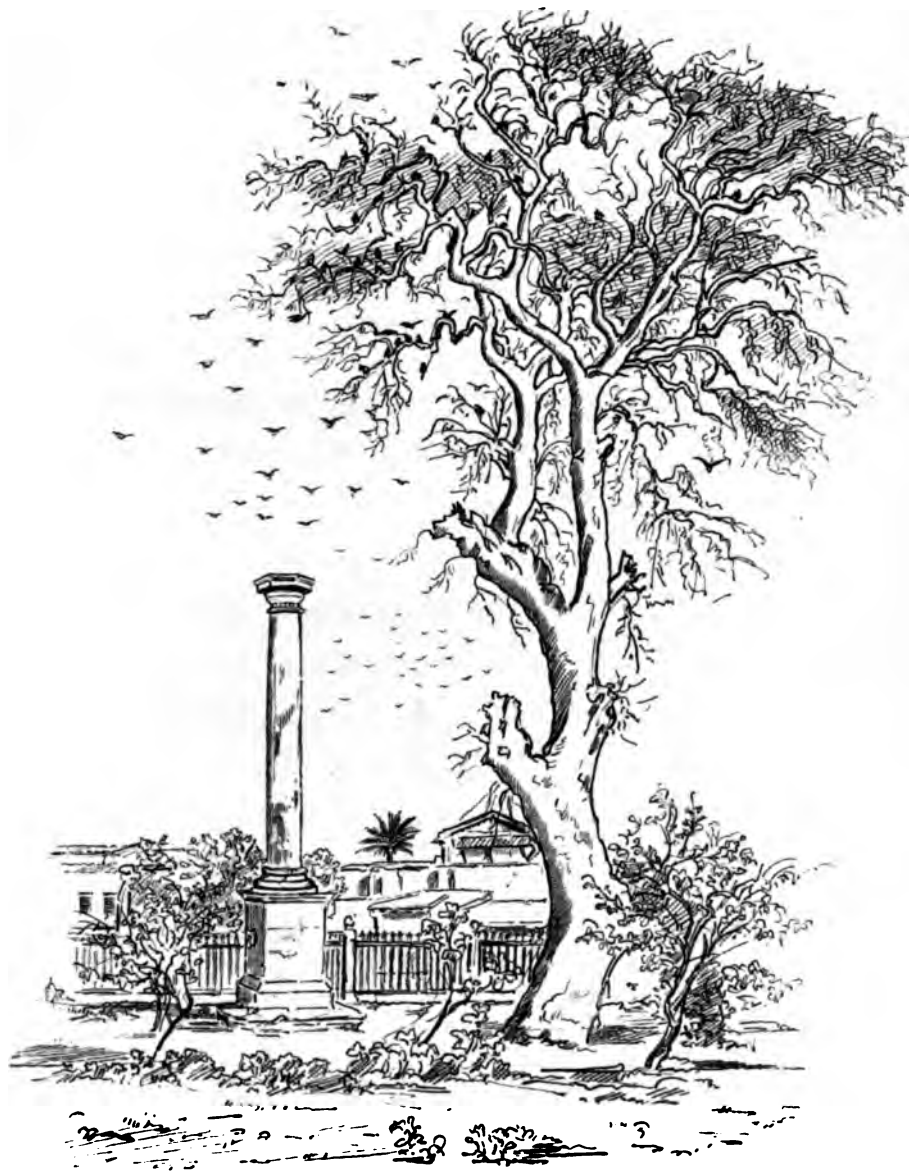
Tukiannar Djami, with one flat Gothic arch in front, two on the sides ; there is also a minaret and a fountain on the right.

Stavros Misir Djami si, or Mehemmed Seid Djami, was formerly the Greek Church of the Holy Cross, which has in front a court composed of three arches and three side arches and a minaret, all joining the court. It has an octangular cupola, lighted by four windows, and supported on the inside by pointed arches. The Mihrab stands half to the left.



In the broad street, starting from the gate of Cerinja, we come to a Téké, or Turkish monastery, with thirty-six dervishes. Near the entrance stands a water-tank, protected from the sun by a latticed vine-shade adjoining a pavilion, by the side of it a deep well. There is also here a dancing-room, supported by three arches, with a floor of pinewood, and an arched balustrade for the spectators. The dervishes dance here every Sunday. Along the street we see six balloon cupolas (Koubbas) all in a row, and connected with one another, containing fifteen tombs. These tombs have frequently rough stone blocks on each end, with a common dervish cap on the top. The Scieh, two in number, have a green turban and dervish caps of stone. One of them belongs to Ahmet Paschá, who died here. The outside of the windows is covered with wooden lattice-work, which allows the passers-by to look in.

There are several holy tombs at Levkosia, one of them behind St. Catharine's Church, in Asim-Effendi Street, with a green cover and a flag with rough inscriptions, and an adjoining dry spring, also with a Turkish inscription. Another one, not far from Turuslu Djami, with seven roughly-made tombs. A few steps further up from Jegni Djami on the left side of the street there are three more of them ; one on the ground-floor of a house, the two other ones with a Koubba. At each of these tombs there are a number of little ribbons and rags hung on the outside of the lattices by the believers, as a sort of offering.



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THE VENETIAN COLUMN

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CHAPTER V.

CHURCHES AND MONASTERIES.

LEVKOSIA is said to have possessed during the Christian era two hundred and fifty churches, of which the number has been greatly diminished in later times. With the exception of a Catholic and Armenian church, all now belong to the Greek religion. They are mostly small stone buildings with uncovered vaults ; some of them have no steeples, the erection of which has only been allowed since 1856. Wooden seats, not unlike choir-stalls, are placed all round the interior for men ; over the entrance there is a raised latticed room for women. The court round the churches is often adorned by olive-trees, which are a very favourite symbol of peace. The church-service is conducted by Greek clergymen (Popas), often by monks. Every church has rooms to let to strangers, who stay either for devotional or business purposes.

The oldest church of Levkosia was the Phaneromeni, but as it was said to be near falling down they pulled it down, and are now building in its place a new church with three aisles in a partly Greek, partly Renaissance, and partly Byzantine style. Near the church is an open passage, partly vaulted

and partly covered by a flat corniced roof supported by round columns.

Amongst the churches now existing the Tripiotis church is the oldest. It is a uniform, massive fabric, not without some elegance, having a triple vault and a large ante-chapel composed of three large and two small pointed arches, into which the principal rudely-carved gate opens; on the right is the newly-built steeple. Over the second column of the dark inner room rises a plain cupola with four windows. The fifth round arch belongs to the apse. Behind the Ikonostasis, glittering with gold, in front of the niche-shaped apse, stands a richly ornamented wooden altar with a baldachin, with windows on the sides and at the back. A handsome canopy, inlaid with mother-of-pearl and tortoise-shell, leans against the second column on the right, under which the images of the saints, painted on panels with a golden ground, are exposed on their respective feasts. Between the first pair of columns a large gallery for women is suspended. By the side of the entrance court old olive-trees stand, near a small orange garden and a spacious yard, surrounded by a covered colonnade with ten and four arches on two opposite sides, the whole planted with orange-trees. Behind the church of Tripiotis stands the monastery of Macerà, with a very small chapel but a very large inn, much patronised by the neighbourhood. Near Tripiotis we find the new Ayios Savas church, covered with tubular tiles, and a small steeple on the right; the courtyard, with four and nine columns on

the sides is planted with orange and olive trees. The vestibule rests on columns behind, and joins the church by a couple of pointed arches. The interior is divided into two aisles by two pillars, and has two altars; the one on the right has large crosses inlaid with wood and fretwork. The altar on the left stands on a Roman capital turned upside down. Over the entrance and on the right side is placed the painted gallery for women.

The church of the archiepiscopal palace, called Ayios Joannis, situated within the courtyard, is a plain and substantial fabric, the vault of which is borne by four pointed arches and closely painted over; the Ikonostasis is overlaid with gold.

Ayios Andonis, with straight buttresses, which are flat on the top, and a new steeple in front, finer than all the rest of them. The arched porch has a pointed vault. A similar vault with imposts is the principal feature of the interior. There are windows at the sides and a gallery over the entrance. We see also a fine canopy, similar to the one in the Tripiotis church. The front bears the date 1736. This church has also an irregular courtyard, surrounded by a colonnade, and planted with olive and orange trees.

Ayios Jakovos is a small building with four barrel vaults; upon these stands a square wall, carrying the cupola with eight little windows. The interior shows four pointed arches; the one on the back is lengthened out. The Ikonostasis, carved of wood, bears the Russian eagle. The apse is a niche with pointed arches.

Hrisalinniotissa, with two round cupolas, an open vault, and a new bell-gable, has a court formed of eight arches and a portal with a Gothic arch ornamented with some finials, and two side entrances. The interior is very peculiar; strong, massive, flat arches surround the principal cupola, another strong arch carries the roof, and the side-wings or arms have irregular-shaped vaults. Of the three niches, only one has an altar with a baldachin. On the right there is an additional vault. Handsomely-carved galleries for the women, which remind one a little of the Turkish style, are crowded all around. The church has a large courtyard of six, nine, and ten arches, as also an extensive inn kept by the monks.

Ayios Kassianos is a new church without a steeple, with three crossed vaults and two doors. It has two naves, and therefore a double apse formed by three arches and a large gallery.

Ayios Yeoryios is small, with two pointed arches on the right, a wooden ceiling on the left. It has only one altar, and is joined by a large garden.

Ayios Lukàs has a three-arched vestibule and a bell-gable on the right, on the left plain buttresses with flat tops. This church has two aisles, the right one ending in an octangular projecting apse. A small Gothic portal opens upon the street. The interior, divided by two columns, has some pointed arches and a plain vault; the arches rest on corbels on both sides, and on the right there is an altar. A large latticed gallery occupies the back and part of the sides of the church. On the

right stands the throne of the bishop. Two rows of arched galleries run round the inner yard, which is full of olive-trees.

The Armenian church, called Panayia, has a vestibule with four pointed arches, resting on pilasters. The interior is a plain crossed vault, separated from the apse by a pointed arch ; six ribs, starting from a keystone which rests on an impost, form the apse. The altar, standing under a baldachin with an eagle, is elevated. Quite at the bottom of the church is the women's gallery. The floor is covered with mats and carpets. By the side of the church a garden with olive-trees.

The Roman Catholic monastery of the Holy Cross, inhabited by five Spanish and Italian monks, must here be described. The church is small, has a vault carried by two pointed arches on chaptrels, and an apse in the shape of a niche, and two side-altars. At the back we find a deep vaulted room for women, and a gallery over it. The Spanish arms are visible in several places, and the church is painted in very bad taste, and is, besides, draped at great feasts with red and yellow draperies. The numerous lamps made of ostrich eggs look rather pretty. In the monastery, which was built in 1733 and extended in 1863, there is a small cross-passage ; below a small divan-room, used for receptions, and by the side of it the dining-room with marble tables. On the upper floor there is a passage built at right angles with twelve cells, and a side-passage with three. The side facing the extensive garden is adorned with two wooden balconies, below which are orange-

trees, reaching up with their branches covered with balsamic jessamine. The view extends from this to the gate of Paphos, and in the distance a range of mountains overtopped by the Troodos; a splendid panorama for the contemplative ascetics, with mountains melting into each other like a dream of olden Cyprus, its classic ground, magnificent temples, and luxurious cities, now inhabited by poor Greek peasants and shepherds. On the top of the monastery near the church roof is an open commanding balcony, looking over the new Kislà. Opposite the monastery, on the other side of the street, lies the orange garden of the monks, with delicious oranges, of which many a basket is sent to the Pasha. We also got a rich share of them from the good fathers. The garden is bordered by several houses to be let belonging to the convent, but all empty at the time.

CHAPTER VI.

PUBLIC BUILDINGS—BATHS—INNS—BAZAARS.

AMONGST the public buildings we must first mention the Serai or Palace. It is an extensive building of a rough aspect, one front of it looking into a square with three plane-trees and several large coffee-houses. A gate crowned by an ugly lion of St. Mark, with a tomb and a palm-tree on the left, leads through an arched passage into a broad courtyard, which forms an irregular square. Over the inner side of the gateway there is a Gothic window with mullions and tracery ; underneath a saint with a damaged cloak, and two lions supporting an oblique shield of arms. Only two lions are perceptible now in the escutcheon, the other parts being quite indistinct. The Christ, raising his arms in blessing, which stands by the side of the gate, was excavated near the Venetian column. The yard is surrounded by arcades, resting partly on arches, partly on round columns with wooden corridors over them. At the bottom of the yard an arched well is situated. On the left we go up a staircase to a platform and the debtors' prison. On the right another staircase brings us to the upper corridors and the Governor's residence. When paying our visit to the

Governor, we stepped from the corridor through a door covered by a cloth curtain into an ante-room, in which some soldiers were lying about, or sitting in the Turkish fashion with crossed legs. The dragoman, an elderly man with a long beard, who is a Roman Catholic of Tripoli di Soria, speaking Italian fluently, showed us into the reception-room. This room, a Turkish structure projecting from the old Venetian building, looks over the neglected garden of the Serai. The ceiling is painted green, in the modern Turkish style, the ornaments being without teeth. The floor is covered with fine mats, and two leather arm-chairs were placed in the window. The dragoman would insist upon my sitting down on one of them. I preferred, however, to have a good look over the different objects in the room, and enjoy the view from the window over the numberless sweet citron-trees which are cultivated in the gardens here, and the mountain range glowing with purple tints.

After a while the Pasha entered, a middle-aged man, wrapped up in a fur caftan or long coat. Mehemed Veiss is a native of Constantinople, a thorough Turk of the old breed, with mild friendly manners, and speaking nothing but Turkish. He made me sit down on one of the leather arm-chairs, occupying the other one himself. The conversation was carried on with the help of the dragoman in Italian, and turned principally on matters connected with the island. When I asked for permission to visit the prisons and other public institutions, he answered, smiling: 'You will find

nothing but bad things here, but I know it is the duty of travellers to see bad things as well as good.' He then talked about his Governorships at Beyruth, Bagdad, and other places. After coffee we took hearty leave of each other. The same evening he sent me his *carte de visite* photograph, and also the citrons and fresh dates I admired so much in his room. He came to see me one evening before my departure, escorted by soldiers with lamps, to offer me his services, and to make me all sorts of various declarations required by the rules of Turkish courtesy. Mehemed Veiss is a man who has acquired the esteem and love even of the Greeks, although he had been only in office four months at that time. His predecessor also, Said Pasha, enjoyed a good reputation amongst the inhabitants.

Adjoining the Serai, or, properly speaking, forming part of it, are the gaols, serving as a central prison for all Turkish possessions in Asia. The prisoners, 300 in number, are mostly from other provinces. The prisoners extend over two courtyards, and although they occupy the basement, have plenty of air. A wooden railing and a door close the entrance; they are vaulted with pointed arches, and have raised seats all round for the prisoners, as also a square one in the middle.

The Christians, who are rather numerous, are separated from the rest; on my entering the prison they addressed me in Italian, bringing forward all their complaints. By the side of the captain or gaoler was a stout negro. There is a small infirmary, with a little curtain over the door. The prisoners



have a chain on the right leg, hanging down from a hook at their belt. Prisoners condemned for a smaller crime have only a ring on the ankle. As an extra punishment for bad behaviour, they have chains placed on both legs and one round the waist. The prisoners receive 300 drams of bread, always the same, also clothes and soap. All prisoners have an hour's recreation, during which they are allowed to walk in the yard. They make tobacco-pouches, and are also employed on the public works in town.

Not far from the Serai is the telegraph office. The existing cable was laid about a year ago by an English company on account of the Government, and goes from Pallura on the Cape of Karpathi to Ladakie on the Asiatic mainland. By the side of it stands the house of the Kadi (magistrate), with a large lemon garden, with lamp-posts on each side of the door. A small military hospital is in the neighbourhood.

The archiepiscopal palace, in the courtyard, flanked by clay houses and colonnades, the church of which we have spoken before, is an irregular building with lofty halls, surrounded by wooden and stone balustrades. The interior is plain, but spacious, the Archbishop having a suite of fifty persons, of whom twenty are priests. On my visit to the Mavkaristatos I find the following notes in my journal :— Approaching the church of the archiepiscopal palace, I heard loud prayers inside. I entered ; some devout were sitting on the chairs round the walls, and a couple of Popes (Greek clergymen) and a lad were singing prayers from a pulpit

inlaid with mother-of-pearl on the left-hand side. On the right sat some more Popes, one with a carpet under his feet by the side of the bishop's throne. Coming out, my attendant told me that was the Archbishop. I entered again, to have a good look at him. On leaving the church again, a Pope followed and informed us that the Archbishop had ordered him to show us over the palace. We accepted this friendly invitation, and inspected the outer corridors first. But the whole thing appeared to have been arranged beforehand, because, when approaching the apartments, the Archbishop, followed by a numerous suite, came up the stairs. As I told our Pope that I should not like to disturb his excellency, he replied, 'Not at all, on the contrary;' and some other Popes insisted on my entering. After passing through a bare looking ante-room we came into a hall, where we found the Archbishop: he was sitting on a divan covered with Turkish carpets, on which he also offered me a seat after a friendly greeting. He is a middle-aged man with a rather long black beard, and has studied at Athens. The conversation proceeded with the help of a dragoman. There were also present a Greek, an official in the Governor's office, and the Bishop of Larnaka. We spoke about ecclesiastical affairs until the inevitable jam and Turkish coffee came. As he hinted that it would take months to visit the most important spots of the island, I replied that I intended to do that on some future occasion. He said he wished that I might return happily to my home, and that I might enjoy such good health as to enable me to

come back to Cyprus soon, and remain a long time with them. He added that he intended to come and see me, which offer I declined with many thanks, calling to my help all my Oriental eloquence. We shook hands most cordially, and I left the Archbishop ; my Greek attendant kissed his hands most reverently. Several Popes conducted me now through the other apartments. First we went across to a new wing of the building, in which there is a modern Turkish reception-room, with a fine view over the garden. We entered now the very modest bedroom of the Archbishop, with a few pointed arches supporting the ceiling, and a very small alcove. From the balcony you look over both the gardens belonging to the palace and the azure mountains at the back. A small apartment over the arcades and the stable of the mules contains a small library and the insignia of the bishop. The new orb with a cross on it is studded with diamonds, rubies, and emeralds ; the old one, much finer, is of handsome chiselled work, also inlaid with emeralds and garnets. Each of these orbs is borne as a knob on a big stick at solemn church ceremonies. There is also a clumsy crown, adorned with pearls, emeralds, and rubies, and a throne, both used by the Archbishop at grand festivals.

The Archbishop told me there were at that time three hundred boys at Levkosia preparing for the priesthood, and fifty seminarists. There are classical schools besides, where Homer is studied for a year. The young Greeks who wish for further education have to go to Athens, and the same with all

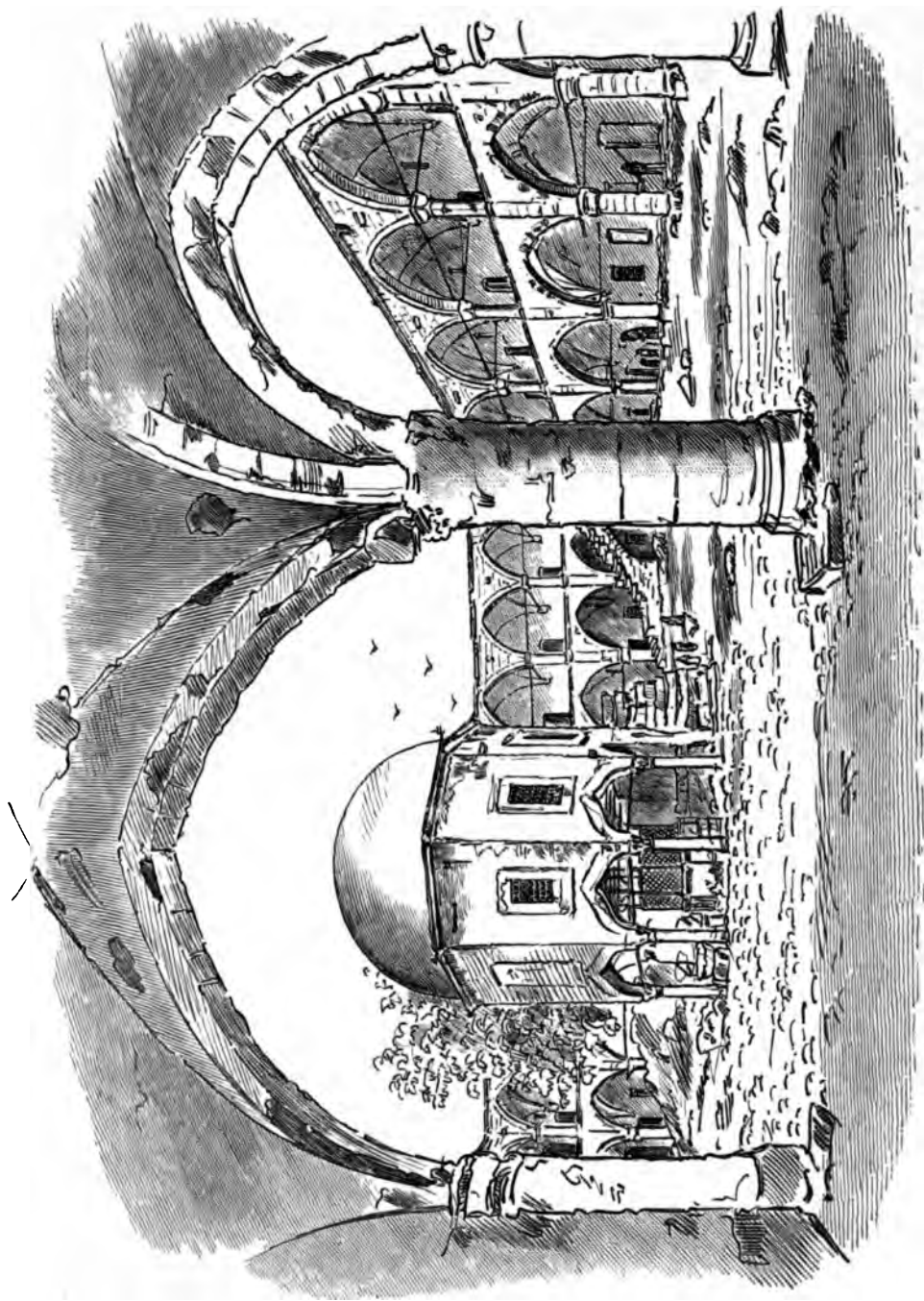
candidates for professorships. The principal school is opposite the Archbishop's palace. By the side of a Greek cotton-mill there is a girls' school (Partenagoyo), in which one hundred and thirty-five little girls receive elementary instruction before they can enter a higher class. (Plutarcus etc.) The school is a large, well-lighted room, with a gable-shaped wooden roof and a small ante-room formed by four pointed arches ; on the right there is another hall.

Behind Ayia Sophia, the Turks have a Medressé, with a little orange and fruit garden. A corner house, with a cupola and a vaulted hall, with a large quantity of Koran verses all over the walls, is a Turkish school where boys study the Ilm. The small library contains many books given by the Sultan. There are besides several other Medressés and Mektébs at Levkosia.

There are eight hot-air baths altogether at Levkosia : they are got up in the usual Turkish fashion, and have small bathing cells with the well-known glass light-holes on the top of the vault, in each of them a marble floor and an octangular water-tank in the middle of the principal hall (Djéamekeann). The hours before noon are appropriated to the men ; in the afternoon the women are admitted, on Mondays and Thursdays Turkish women, on Tuesdays and Saturdays those of Greek nationality. The same arrangement prevails in all baths, except a very small one, which is exclusively for men. Anyone wishing to have the whole bath for himself alone, or a family, must give notice the day before to the manager. Two baths belong to the Government, the rest are private property.

Amongst the former we may mention Bejuk Hamam (the large bath) in the first place. It stands by the side of Iplik Bazar Djami si, built of stone, with an old arched gate, to which a few steps lead down, and rests on two mighty pillars. It seems certain that this building was formerly devoted to some other use. The principal room has a latticed roof carried by two pointed arches, an octangular tank, and divans along the walls. There are two smaller rooms adjoining, and also a larger room with a cupola and four niches with fresh water, a marble seat in the middle, and two side-chambers. Glass bells with bell-shaped glasses are used for lighting. People pay here two Turkish pounds a month. The other bath belonging to the Government, called Emerghé Hamam, has been closed for many months.

Emir Hamam is one of the few private baths worth speaking of, by the side of Laleli Djami si and a house with very slender arches belonging to a rich Turk, which also has two pointed arches supporting the roof and four small bath-cells. Another bath, named Yegni Hamam, is situated near Jegni Djami si. It is of considerable size, and belongs to a native of Candia, who has been fifteen years in the gaol of Levkosia for a murder committed by him. There is a large bath-room in it, the ceiling of which rests on four low Gothic arches, with an octangular water-tank, and a divan all round. At the back there is a latticed room for distinguished personages, and brides preparing for their wedding; also a bath-room with side chambers.



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BEJUK KHAN.

7

The Greeks have a meeting-room, a sort of club (*Circolo*) in Tripiotis Street, where a few newspapers may be found, but none of them are published in Cyprus. The Turks and Greeks generally use the Bazaars, of which we shall speak by-and-by, and coffee-houses, for the purpose of obtaining news. In these last the visitors are seated on low benches covered with carpets, the backs of which are sometimes very nicely carved. The doors also are sometimes covered with handsome carvings.

There is only one inn or hotel at Levkosia, the *Locanda della Speranza*. This idyllic refuge for pilgrims and painters stands in the middle of a small garden, and is kept by a good-natured simple Greek of the name of Yorgios Christodulo.

There are five Turkish inns (*khans*), namely Bejuk Khan, Kumarigillar Khan (gambling inn), Tuchar bashi Khan, Pasmagilar Khan, and Ali Effendi Khan. The three first are the largest, amongst which Bejuk Khan occupies the first rank, with a colonnade of eleven pointed arches in front, the middle one higher than the others, a courtyard with seven arches on each side, and two flights of steps on the outside, leading to the upper rooms. In the middle a spring affords cooling drink to the thirsty.

At Levkosia, as in all Turkish towns, the Bazaars are the centres of social life: they extend between the gates of Famagosta and Paphos, and in this manner cut the town fairly in half. The shops have shutters made in the Turkish fashion, which can be pushed up and down. Here and there in the

Bazaars we found small wells, with wooden windlasses and a trough for the cattle, often overshadowed by a gigantic vine ; or big earthenware jugs, from which everyone can take water for his own use by means of small cups, thus making them useful for the public in general.

The Bazaars of Levkosia are generally open, simply covered with mats and linen rugs ; only four and a half of them have a regular roof.

There are twenty-three Bazaars in all.

1. Manufactures.	13. Earthenware.
2. Tailors.	14. Haberdashery.
3. Calico, rugs, hides.	15. Taverns.
4. European shoemakers.	16. Vegetables and meat.
5. Shoemakers.	17. Fish.
6. Turkish shoes.	18. Halavà (sweets).
7. Yarns.	19. Women.
8. Cabinet-makers.	20. Cotton.
9. Carriages.	21. Flour.
10. Copper articles.	22. Wheat and barley.
11. Silversmiths.	23. Mules.
12. Ironware.	

There are some of them in which the articles are sold on Fridays only, the usual market day. The last-named five Bazaars are standing in other localities, of which we shall speak later on : all the rest form such a crosswork of little streets that it is only with the greatest difficulty one can find the



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WELLS IN BAZAAR.

right way. Let us try to describe our wanderings in search of them.

The broadest and largest one is the Bazaar for Manufactures, covered with a gable-roof, having holes to admit the light. With the exception of some silk stuffs made on the island, all other articles sold there come from abroad. By the side of it is a small one covered with a vine trellis, in which peasant boots are made. In front of it stands the small Bazaar of the Cabinet-makers, and after that the house of the President of Yikko. Opposite this last-named place is the Yikko Bazaar, with a cross and the date 1866. This large new Bazaar has a roof with pointed arches resting on keystones, with light-holes, and is mostly occupied by merchants and street letter-writers. On the other side stands the Ducks Basi Bazaar, with the city magistrate's office. It is followed by other, half-covered Bazaars, until we come to the tailors, some of whom are even working with sewing machines. The Bazaar for European Shoes is adjoining, with a gable roof and light-holes. Following the Manufacture Bazaar in the direction of the Paphos Gate, we come into the Makri Bazaar (Long Bazaar), in which we find first some shops with Rumelian fishers' cloaks, some Greek tailors, and further on tin-plate and copper-ware makers. Projecting roofs, sometimes cane-mats, are the only protection from the sun. Then we come into the Calico Bazaar, where men, mostly Turks, manufacture this article on the right and left. The Jai Bazaar joins it, also that for calico and rugs. A little further on we find leather merchants, who also prepare

hides. On the right stands a coffee-house with handsomely carved doorposts, the best of their kind at Levkosia. This Street of the Bazaars contains near the end some shops for provisions, wood, marble slabs, and white stone jugs made of Asieno, and ends near some dyers' shops at the little Mosque of Mehemmed Seid Djami. Close to the entrance of the Calico Bazaar is another one, where boots and leather are sold, and which branches off in two wings, one for drugs, and the other, on the right, for victuals. Following up this lane we come to little places where Turkish wadded blankets with various designs formed by the seams are made: further on Turkish slippers may be procured in shops reaching nearly up to the Ayia Sophia. Continuing our way in the same direction, we come to the silversmiths' department, opposite the Baptistery, and further on to shops with arms.

If we turn straight back now at the point we started from, we are led to the great Provision Bazaar. Here we see citrons, bread, kolokasias, Jerusalem artichokes, carrots, long radishes, turnips, raisins, dates, chesnuts, filbert nuts, big almonds, confections, poppy-seed for soothing children to sleep, linseed, pulse, vegetables of all kinds, Larnaka and foreign soap, pine-tree gum for barrels, which the Turks like to chew also, all this sheltered only by rags, tattered mats, and projecting roofs. By the side of these are tobacconists, sitting with their legs crossed under them, and cutting fine tobacco with sharp knives on horseshoe-shaped iron. At the Tahta-Calà end of the Bazaar we find children's stools, yokes, carriages, saddlers, and

inns ; and also little shops with 'Turkish delight,' Halavà, and unusually small fox and hare skins. It is very interesting to watch them preparing the favourite Halavà at distances of a few yards apart. They use for this purpose large copper cauldrons, mixing up the Halavà paste with an enormous wooden ladle stuck into a ring hanging down from the ceiling on a rope. The paste consists of dried syrup made of grapes, Halavà, which is a special kind of seed, and sesame oil. All this is kneaded up first in the cauldron for about an hour, then left standing in a flat tin dish, and after another hour the whole thing is ready. The operation lasts about five to seven hours. A small Meat Bazaar connects the large Provision Bazaar with the Inns Bazaar, which starts from a tomb shaded by an olive-tree. Turkish wooden or horn spoons for Pilaff (rice and mutton), table services, and a little further the wax candle-makers bring a little change into the scene.

In all these places the most motley crowd in the world is hurrying up and down, especially before noon ; peasants in showy dresses, veiled Turkish women, boys with widely opened eyes. Here we knock against an ambulant Salep shop (a kind of tea which people drink on winter mornings); there against roaming oil, salt, or water vendors, bakers, carrying brown bread on wooden trays, pedlars with cakes, fellows offering dainty little bits of meat to the knowing purchaser. The most varied scene is everywhere before our eyes ; the shopkeepers alone are like statues, motionless, smoking in deep silence. Here and there you see a towel hanging from a stick, which is

the characteristic signboard of all barbers, most of them Greeks ; all coffee-house keepers (*kafedjis*) are Turks, lying about lazily on their benches waiting for guests. From one or the other shop round cages with turtle-doves or red-legged partridges are hanging over the pavement. Turkish mongrel street dogs are slinking about, especially in the evenings, when they choose the deserted Bazaars for their playground, holding their disgusting orgies on the heaps of dirt and dust simply thrown over the threshold by the inhabitants of the houses around. Then nothing is heard but these wretched curs snarling at one another if one of them has snatched a dirty bone, or every now and then the hoarse croaking of the crows on the top of a high tree or a minaret. Except these uncouth noises, the deepest silence reigns everywhere, and only from time to time a woman or a man clad in white, with a lantern, will slip along the wall : then again the dark, lonely night rests uninterrupted. A poor-looking lamp hanging on a rope from some corner or a mosque throws a dim light over the scene.

Of the Bazaars standing apart we must first mention the Women's Bazaar, open on Fridays, where all sorts of needlework and everything belonging to it are sold. The vendors, the Greek women especially, are singularly loquacious whilst displaying their merchandise at their feet in the neighbourhood of the principal Bazaars. We see here heaps of cotton and yarns wound in various shapes ; silk-yarns spun at Levkosia, Alatiá, Burundjik, white calicoes, foreign prints, and whole

shirts made of curled silk, for Turks and women ; raw silk stuffs, such as the Greek women wear round the waist (Zostrá), some of them half cotton, handkerchiefs of fine linen, Chervé for Turkish women, sometimes with ugly, rudely-embroidered golden flowers in the corners, as they are used at Turkish weddings ; Skufomata (bands to fasten the fez, or red cap, to the forehead), cotton and silk lace, some black and white for ornaments for women's head-dresses, silver spangle-lace, also used as pocket-handkerchiefs, artificial gauze flowers, little babies' hoods and bonnets made of foreign stuffs, strangely shaped caps with extraordinary designs, hand-knit cotton stockings, knit purses, one piastre (about twopence-halfpenny) a-piece, knitted tobacco pouches, some of them coloured, others made of foreign silk embroidered with gold thread, foreign glass bracelets, and necklets composed of beads. You will also find pottery clay pitchers with pointed spouts, others of a slender shape with two handles ; sugared almonds, Turkish delight (Rahatlukum), fantastic birds and other creatures formed of coloured sugar-stuff, tartlets, a yellowish sweetmeat made with honey, Mersinokoka, berries called Tremiskia, which people eat with bread ; fruit, chick peas, chestnuts, oranges, dates, and soap.

On a small square by the side of Iplik Bazar Djami si, Turkish women sell cotton articles ; a little further up there is a street, Sokkagi tu Klymatu, with a vine as thick as a man's leg sending its branches all over the street.

In front of the Kumarigillar Khan there is a building to

which barley and other grain is brought for sale. The barley is in sacks. By the side of it are several cooks' shops extending to the Bejuk Khan.

In the arched all in front of the Baptistery is the flour market, which article is principally furnished by the mills near Kytrea ; mostly wheat-flour, with small quantities of barley-flour. They weigh the flour in small hand-scales and sell it by the oka (about two pounds), pouring the quantity purchased into the small provision-bags of the peasant. Larger quantities stand under the supervision of a Government officer, who, after weighing the sacks, shoulders his scale, and stalks majestically up and down the market-place.

On the square facing Serai Djami the cattle-market is held on Fridays, with horses, donkeys, and small Paphos mules. We saw only the commonest cattle, with long legs, and often hump-backed.

CHAPTER VII.

POPULATION—HABITS—AMUSEMENTS—AUTHORITIES.

THE population of Levkosia numbers about 20,000, but the exact number of inhabitants cannot be ascertained, the women not being included in the census. The majority of the inhabitants are Turks, although they are nearly equalled in number by the Greeks. There are besides a few Armenians, about eighty to ninety Roman Catholics, and no Jews at all.

The Turks of Levkosia often have strangely-shaped eyebrows, growing upwards about the middle of the forehead, a broadly cut mouth, large dark-brown eyes with long lashes, and the hair shorn in the Turkish fashion. Most of them have sea-green shirts, which suit them very well, and are distinguished by their wide white trousers and many-coloured garments. The women wear in the streets upper garments of a snowy whiteness, and underneath frequently rich silk dresses. The Armenian women dress in the same style, the men 'alla franca,' that is, in the European fashion.

The Greeks are a fine race, but are often disfigured by too big noses. They wear long bag-shaped trousers, which are often fastened to the belt behind, to prevent them from

swinging about at every step they make : stockings and boots in winter only. Nearly all women have a fez, or red cap, which is fastened to the forehead by a band, called *Skufomata*, and a handkerchief over it, sometimes the latter only. If their hair is getting grey, they dye it red with *sheuna*, as the Turkish women do their nails. The dye is applied in the evening, and next morning the hair is perfectly red. The lashes and brows of children's eyes are painted black, with what is called *Holla mavri*, by the Turks as well as Greeks, more frequently by the former.

The language of the Turks in Cyprus is very pure ; they say it is the best after that spoken at Constantinople. The Cyprian Greek, however, is more of a dialect, and contains many Italian words, such as *petra*, *porta*, *tavola*, *bunazza*, &c., as also a number of Turkish expressions. The Turkish language is that most generally used at Levkosia ; we found very few men who could not speak that language, and a great many who knew Turkish only ; even most of the Greek women are perfectly acquainted with it. A very widely-spread usage may be mentioned here, according to which Greeks or Turks will never say 'no,' but simply lift up their heads, without uttering a word, as a sign of negation.

The inhabitants of Levkosia do not possess, as a rule, great riches ; a Turk who has 40,000 piastres (about 400*l.*) is considered here a very wealthy man. The Turks and Turkish women are often servants in the houses of the Greeks : on the

other hand, Greek women will sometimes become Mahomedans and marry Turks. The Turks here keep no eunuchs, only two or three boys as servants, and one or two negresses as slaves, which are brought by way of Cerinja, for fear of the Consuls who reside at Larnaka : they are therefore also kept constantly at home. There are no man-slaves here. Most of the negroes, who are rather numerous at Levkosia, are Mussulmans, but some of them belong to the Greek Church. We met also some mulattoes, a cross-breed of Turks, who are fine tall men. The young Turks who have completed their eighteenth year have to become soldiers ; formerly they were left on the island, but since last year they are taken away. The Christians pay, from the day they are born, $27\frac{1}{2}$ piastres (about one guinea) a year, and are free from military service. There are also Greeks who pretend to be Mussulmans, and they are called *Linopambagi*, which means half linen, half cotton. When they attain the age to enter the army they would often like to pass for Christians again, but the Government enrols them nevertheless, saying that it is illegal to give up Mahomedanism : for that reason they do not follow that proceeding as they would otherwise like to do. The majority of the Greeks are hostile to the Government, the chief reason for this being the heavy taxes. As a sort of protection, the Greeks often employ the Russian eagle, although they will not listen to Russia, since the latter look favourably on the Slavonian subjects of Turkey. Such Greeks as have been at Jerusalem are called ' *Hadji*,' the same as pilgrims to Mecca, and this

denomination is, according to Mussulman usage, constantly put before the name whenever the person is addressed.

The superstition is equally prevalent among Turks and Greeks that, after a house has been finished, an aloe-plant must be suspended, or a blue-stone affixed on the roof, to protect the building from the evil eye. Another curious custom of the Greeks, to which they cling tenaciously, is to bake a loaf of bread about new year with a gold coin inside, and to divide it into as many pieces as there are members of the family. The one who finds the coin is supposed to be happy all through the next year. This bread is called *Vasilobita*, or St. Basil's bread.

Visitors always receive jam made of melons, cherries, quince, apricots, the juice of the *crataegus* plant, or rose-leaves. With this sweet-stuff, called *Tatli* in Turkish, *Glikon* in Greek, the servants bring little baskets of silver-wire with small ornamental spoons: these are divided into two compartments, one for the clean spoons, the other for those which have been used. After that comes the coffee, as a sort of invitation to leave, especially with the Turks. If the visitor bores his host, a second cup of coffee will soon follow: if he is liked, he is on the contrary kept waiting a long while for his coffee. After the coffee, cigarettes are usually offered, and a servant brings small brass plates for the ashes. It is a peculiar custom with the Greeks, and is considered a sign of exceptional politeness, to put a chair before the feet of the visitor, who places them on the lower bar, and he is not obliged then

to keep his feet on the cold marble floor. The Turks keep their Sabbath in Cyprus not on Friday, but with the Greeks on Sunday, on which day the streets are most quiet, and the Bazaars, which are open in the morning only, look as still and solitary as graveyards. All the offices are closed on Sundays.

From three o'clock, according to Turkish time (three hours after sunset), when theattoo is sounded, nobody is allowed to go out without a lantern. Any stranger infringing this regulation is shown home; if an inhabitant of the town, he is brought into the Serai, where he has to pass the night.

The most favourite games of the boys are marbles (Pirillî) and raffle (Siccia), which are much played on the old walls; but the grown-up people prefer music and dancing.

The Turkish music is very primitive indeed; a tambourine and a banjo accompany some tipsy men singing Turkish melodies, of which as a rule the air only is Turkish, the words Greek. Their heads are crowned with orange-flowers and fruit. During the intervals they warm up the Tambulek again, to keep it tight. The Tambulek is a sort of drum, consisting of a clay pot, the top of which is covered with a goat's skin; the player holds it in the left hand, playing on the drum with the fingers of the right hand. Liquor soon brings fresh enthusiasm and musical feeling into the assembly, till the whole entertainment ends in confused barbarous shouts and boisterous uproar.

The Greeks are better musicians. Usually the band con-

sists of a mandoline, which is sometimes very handsomely made of dark and light wood, and two violins. A lute often takes the place of the tambourine, being smaller, but of a similar shape. Sometimes the players are youths of antique beauty, their feet crossed with coquettish elegance, and the violin resting on the left knee. One of them soon begins a lively strain, running a little stick over the strings of the mandoline, which is placed over the right leg, the notes of Turkish and Greek songs sounding far beyond the walls of the simple hall, decorated with orange-flowers, into the balsamic night with its millions of stars. The musicians are frequently treated with Mastica (fir-gum brandy) or sparkling Comandaria. There are several kinds of dances known at Levkosia. One the Turks like particularly is executed by hired dancers. The Tambulek-player begins his song with a nasal voice, and accompanied by the lute and violin (the musicians are often Greeks), another lad sounding his bronze castanets. The air soon swells into livelier notes, all the instruments falling in with increasing force. The dancer, dressed only in a light kaftan or gown, tied round the waist, and stockings, now stepping forward, bows, turning all round with open arms, leaps into the air, shaking his feet and beating his castanets : then he turns round again, and begins to move about his stomach. Now the well-known movements of the body begin, not unlike those of a screw, with the convulsive movements of the muscles, all this going on with the castanets beating time. From time to time the dancer joins the chorus. Sometimes



there are two dancers ; they bow to each other, swing their arms, play the castanets, move their stomachs, bending right back and hopping with their feet.

Another dance, rougher still, is the Zeibekrikos. It is danced by one person only, in the common Turkish dress, a Handjar (long dagger) sticking in the belt, and without shoes. The dancer spins round and round, leaps about as if lame, then on one foot, falls on his knees, stretching his arms now upwards, now sideways. He acts as if he meant to smash everything, beats the floor, then his own soles with two sticks, hops and jumps, points finally to a corner, and begins to roar with all his might.

The Greeks have different dances. A violin and lute are played, but there is no singing. The Palo is the customary dance at weddings, the man and wife facing one another. They jump from one leg on to the other, holding each other by the belts and dresses ; then they lift up one foot, play the castanets, one of them turns round, looks back on his partner, then turns towards him again.

The Sirtosch is danced by men only, two of whom always hold together by a handkerchief. One couple only dances at a time ; the others stand in a row. When one has finished he walks behind the last pair, and the next one follows, until all of them have had their turn. All this may be more properly called jumping and hopping, than real dancing. Many of our readers will remember having seen this kind of amusement at night in the coffee-houses of Stamboul.

The first, named Tschenky, is executed at Turkish weddings and circumcisions, both of which are celebrated with great festivities, by men and women. The men occupy the first rank. In the bride's room a blind man plays the violin. The wedding ceremonies begin invariably on Mondays and terminate on Thursday night. The woman first goes to the bath. An Imam (priest) enters a dark room in which the bride and bridegroom are, says a prayer, and leaves them alone then. The marriage contract is made in presence of witnesses, the woman appearing veiled. The man has to deposit a certain sum of money, which becomes the property of his wife in case he deserts her. After this, the woman and her dresses and other things belonging to her outfit are promenaded through the streets with great pomp.

The Greeks christen their children forty or sixty days after they are born, and after the mother has been present at the thanksgiving service. The godfather makes a present to the mother, which invariably consists of a dress, the value of which varies according to the means of the giver.

At Greek weddings (Greeks cannot marry any nearer relatives than their third cousins) the priest walks three times round a table, and then throws cotton-seeds and coins into the air, which are given by the male witnesses: the two female witnesses have to pay for the bride's wreath. The next day all of them pay a visit to the newly-married couple, bringing presents to the bride, who also receives many presents from the parents and relations.

At Turkish funerals the body is first washed in a bath, and then dressed. They put a stone and a penny in his hand, and then cover it up with a cloth; after this the men carry the dead into the mosque, where some prayers are said, and from there to the cemetery; the body is not put in a coffin, but simply wrapped up in a sheet. The next day all the relations put on their holiday dresses. On similar occasions Halavà (which we have described before) is prepared in great quantities, which, three days afterwards, is offered in front of the gates of the mosque to all passers-by.

The Greeks' dead are carried about openly with a torch-light procession, then put into a coffin and buried: poor people sometimes cannot afford a coffin. All proprietors of houses pour a glass of water into the street before the body passes. After three, nine, and forty days, as also after three, six, and nine months, after a year, and on November 2 of every year (the Feast of the Dead), a cake of wheat, saffron, almonds, raisins and other spices is baked, as also a bread seasoned with sesame-seed, into which they stick a yellow wax candle. The body is first carried into the church, where mass is said, and then carried to the tomb. The Pope recites a prayer and distributes the cake amongst those present, after having taken a piece for himself. He keeps also the whole bread. Rich people light a candle on the grave every Sunday. The mothers wear mourning three years for a son; older women never leave it off; the mourning for a father, brother, or sister lasts ten months; for cousins, forty days.

Levkosia is the seat of the Pasha or Governor of the island, who receives a salary of 3,500 piastres (about 35*l.*) a month. There is also a Kaimakham Bey (commander of the troops) and a Greek archbishop, who dresses in purple, signs his name with red ink, and is called Mavkaristatos, the holiest. He is the chief of the independent church of Cyprus. There are besides, residing here, the president of the monastery of Yikko, which is the richest convent of the island: he is entirely independent of the archbishop. There is also an Armenian Archimandrite. Only Greece, Austria, and France are represented by consular officers.

CHAPTER VIII.

INDUSTRY AND TRADE.

COTTON-CLEANING is a very important branch of industry at Levkosia. A factory belonging to an Englishman, Mr. Samuel Perks, with seventeen working-tables, and an engine of seventeen horse-power, stands by the side of Ayios Jakovos. This gentleman on one occasion told me that he is not doing a good business. A second factory is near Phaneromeni, and has six tables, made by Platt Brothers and Co. in 1871, and a twelve horse-power engine. There are besides for the same purpose a steam-mill and several mills driven by animal power. The construction of the latter is about as follows. The wheel on the table is connected by a strap with a vertical wheel, which is put in motion again by another horizontal one with cogs and driven by a mule. The cotton is simply stamped into bales by the feet, then carried to Larnaak on camels, where they press it and put iron hoops on.

Weaving is done in the following simple way. The thread, which can be purchased spun at Levkosia, spun on a rough heavy reel, or ready-made, is wound on a cane spool from a cane reel, which they stick into clay or a stone. The pipe of

the spool is inserted during this process into an iron spindle, which is turned by a reel-drum with a wooden handle by means of a string running round both of them. For calicoes, the many-coloured threads are mixed by a machine with thirty cane bobbins, from which the single threads run over a reed of fifteen little sticks, and wind on palm-sticks fixed in the ground. If only a little of such mixed yarn is wanted, a woman simply mixes the single threads with her hand and winds them on little pegs stuck on a zig-zag into the wall. By this process weaving on the loom is much simplified, the yarn being already mixed. It enters the frame as a sort of plait, the two parts of which are kept asunder by little cane sticks; from here it comes into the reed, the shuttle running up and down with the usually dark cotton-weft, and the stuff comes out ready-made. Linen-stuffs for shirts are also made; sheets and napkins with designs like bees' cells; white calico and striped *Alatjià*. A very pretty light fabric, half silk and half cotton, called *Burundjik*, is also manufactured here, and has usually white cotton stripes running down the whole length on a yellow silk ground.

The silk industry is extensively cultivated in the island, the women and girls collecting and spinning the material. It is a great pity that the silkworm disease has made great ravages on the island in the last ten years, especially in rainy weather of a long duration. Silk is woven in the same manner as cotton. The yarn-reed is different according to the colour wanted. The four treddles are simply stuck on an iron bar

resting on two nails in the ground. For two-coloured textures only two treddles are used, but four reeds, two and two tied up and moving together. In this manner various stuffs are made : raw-silk fabrics for Zostras, some of them of a bright yellow colour with red and blue cross-stripes ; a fine stuff for dresses, called Metaxodo ; a very thin fabric, Amusia, with golden thread, for women, but also used for mosquito-nets ; also checked tissues and Spinato handkerchiefs, some of which are really beautifully woven.

Sacks are also made of cotton on common looms, with two reeds and a big wooden comb. The man driving the pedal often stands in a recess, to have more room. Then camel sacks made of goats' hair ; woollen riding bags (Lisaki), some of them of very handsome brown shades ; Taari long bags carried in front of the saddle on mules with straps on the top, and woollen socks.

Woollen blankets, used for the lining of saddles and other purposes, are made in the following manner. The rudely-picked wool is put over a square mat and sprinkled over with water from a clay cup by means of a small broom ; an equally wetted, ready-made blanket is now rolled over a wooden cylinder and put on the top of the mat covered with wool. The whole mass is now wound up inside the elastic cane mat, covered with a thick linen sheet, and then rolled about on the floor. Two men push the whole bale on the rough ground to one end of the room with their left foot, then turn round and push it to the opposite wall again with the

right foot. The rolling is continued for an hour, and the parcel opened after that. The new blanket is now hung on a vertical pole, and bits of black wool are tied into the loose fabric, forming various designs and dots. Such a blanket costs 25 piastres (about 5s.).

The women make pretty silk-lace, all of little knots, with the needle ; also strings on a small cushion with little sticks, which are very cleverly handled by the girls. The knitting of purses and tobacco-pouches is very generally done.

A very considerable industry of Levkosia is the dyeing of white English calico, imported *viâ* Beyruth, being dyed and printed here. This is done in the following manner. The dyed stuff is wetted and laid on thick woollen felt. The workman has a colour-box covered with cloth, to prevent the pattern from taking in too much dye. The patterns, which are made here, are of hard, generally walnut, wood. This pattern is placed gently on the proper place, and the workman beats on the top of it with a small round cushion fitting into the palm of his hand. In this way the stuff is printed first on one side, then on the other. If the design is made in several colours, a piece of cardboard is laid over the first print. This kind of work is necessarily incorrect and rude. After washing the calico, it is hung up for drying, either in front of the shop in the Bazaar itself, or on the city walls, especially about the gate of Paphos, which is the nearest to the factories. A portion of these fabrics is consumed at Levkosia for wadded Turkish blankets with red lining turned over at the edges.

'There are besides dyers of yarns and different stuffs who principally use indigo, bought in small jars.

Shoemaking on an extensive scale is here carried on, and all kinds of shoes are made, from the Turkish slipper and peasant's boot up to the highlows of the Europeans. Raw leather is also prepared here, tanned outside the town, and afterwards cleaned and smoothed with wooden hammers in the city. The leather industry was introduced only two years ago ; formerly such articles were imported from France and Syra. They make small bags of it, in which various things are kept ; also coloured saddles, after the Egyptian fashion. The material, except the girths and the lining, which are home-made, comes from Anatolia.

The cabinet-makers are famous for their boxes made of pine wood : on the front are ornaments of flower-pots and fantastic plants executed in high relief ; they also make carriages and yokes. The wild teasel is prepared at Levkosia for cleaning silk. Chair manufacturers, especially those making children's stools, use very primitive turning-lathes for their work. The string of a large fiddle-stick is wound round the object itself, which spins first in one direction and then in another, as the workman pulls the string up and down. The piece to be carved is fastened between two iron spikes in the ends. The bow has a handle at the bottom, which can be pushed up and down if the string wants loosening or tightening. With a piece of wood dipped into some colour, red, green, black, or other rings are painted on the object while

it is in the turning-lathe. Boring is done in the same way, an auger being screwed to one of the pikes, the handle turned with the fiddle-stick, and the piece kept steady with one foot.

Willow-baskets are made with great skill, very often near the place where the trees grow ; the flexions are made of green brushwood. Another kind of smaller baskets made of green rushes is made for keeping fresh cheese ; they will last for a year.

At Levkosia great quantities of raw wax are consumed by the workmen. This comes partly from the island, partly from abroad. Another article produced in this town is violet-syrup, and, in three rather primitive distilleries, brandy made of fresh and dried grapes, still wine, and dried figs. There are also turning-mills worked by hand, with vertical wheels, for tanners' bark brought from Caramania. The bark produced in Cyprus is not so good. We also saw a sesame-oil mill, consisting of a horizontal wheel, which turns upon a round stone with a wooden hoop forming a brim over it. There is a hole on one side of the hoop, through which the oil runs into a vase underneath. The oil is strained from this vase into salt water, left there twelve hours, and put into an oven for six hours more. The white paste is sold to make Halavà ; of the red residue more oil is gained by putting it into a cauldron with cold water and treading it, which makes the oil rise to the surface. Sesame-oil is consumed in great quantities by the Greeks during Lent.

The cutlers, who stand in front of the Baptistery, are not

better provided with tools than other workmen. A lad moves the common bellows behind a stone, whilst the flames of the burning charcoal are blown over another stove on which the blade is placed. The knives are ground on a wooden wheel with an iron hoop, and it forms another part of the aforesaid boy's duty to turn this wheel with a string. These knives are of the well-known shape of Handjar, and have often dotted blades : some of them are ornamented near the handle, which makes them stronger at the same time. The handles of some of them are made of auburn, those of others of buffalo-horn, inlaid with coral ; common knives usually have a handle of sheep's-horn. There are a good many smiths at Levkosia ; they have double bellows, with two handles each, moved by their apprentices. The coppersmiths make small and large flat plates and dishes for the Turks, partly of tin, of very handsome workmanship and nicely ornamented. The bellows of silversmiths are very much like bagpipes made of goats' hides ; a boy blows the bag up and then presses the sides of it. We found scent-bottles, belt-clasps in the shape of a heart, and hooks for women's dresses ; Turkish cup-holders, some of them of filigree work ; Greek crosses, neat golden earrings, small necklaces in silver filigree and gilt with little gold aigulets ; also heaps of very thin chains with tiny beads to be worn round the neck ; other little chains for the breast, neat filigree-work bracelets with precious stones, and a thousand other such things. There were also a little further on large-bellied jugs, called Pithares, for oil and wine. The

principal articles of export from this land are—calico, chiefly for Constantinople ; silk, which is carried to Greece and Turkey ; violet-syrup and leather bridles to Constantinople ; and lambs'-skins to Trieste. The bulk of the imports consists of tissues and fancy and hard-wares.

Industry and trade are fairly prosperous in Cyprus. The different taxes are the income tax, which is levied in proportion to a person's wealth, and a small communal tax. The collecting of this tax is the only visible sign of the municipal council's activity ; their offices are one of the Bazaars. The only class of shopkeepers who have to pay extra taxes are the spirit and tobacco merchants. This tax is measured according to the rental, and if the shopkeeper happens to be the owner of the house, an estimation of the probable rent is made by the council.

